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ABSTRACT

As the artistic and intellectual elite of their society, Chinese scholars had to be educated in a number of fields including music, poetry, painting, and calligraphy. This teacher resource packet, which includes an audiotape and 16 color slides with a descriptive script and comprehensive lesson guide, examines some of the arts associated with the traditional Chinese scholar. The packet is designed to be used by general classroom teachers of upper elementary students, but may be adapted for use with younger and older students. The multidisciplinary unit is organized in 5 sections: (1) "A Room for Inspiration: The Chinese Scholar's Studio"; (2) "The Painted Word: Chinese Language and Art"; (3) "The Chinese Scholar's View of Nature"; (4) "Slide List"; and (5) "References." Thirteen individual lessons, given in the 3 instructional units, are sequentially ordered to build on each other and are designed to accommodate student learning styles as indicated by the 4MAT System. Each lesson focuses on a slide image or on provided student handouts and worksheets. Objectives, procedures, activities, and questions for conclusion and evaluation are given. Supplementary materials include an audiotape of Chinese music and overlay diagrams of brushstrokes. Contains 32 bibliographic and resource references, and a pronunciation guide. (MM)

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out of the EAST HORIZON

Teacher
Resource
Packet

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CHINESE ART FROM THE SEATTLE ART MUSEUM

Curriculum Resource Unit

Out of the East Horizon: Chinese Art from the Seattle Art Museum

Sarah M. Loudon, Seattle Art Museum
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Lucy Liu; copyright 1987, Lucy Liu
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2046

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Introduction

The World of the Chinese Scholar

This teacher resource packet examines some of the arts associated with the traditional Chinese scholar. As the artistic and intellectual elite of their society, Chinese scholars had to be educated in a number of fields including music, poetry, painting, and calligraphy. Although they often worked as government officials, their true interests lay in artistic leisure activities. Even when their positions required them to live in the city, they spent as much time as possible in gardens or country retreats where they could pursue their poetry and painting. They were proud of their status as amateur painters, and never sold their paintings as professional artists do. For this reason, they are referred to in this text as scholars, rather than as artists or painters. Although the slide examples in this unit are from the Ming and Qing dynasties (16th through 19th centuries), their purpose is to introduce the centuries-old tradition of the scholar-artist rather than one specific period of history.

Use of the packet:

The packet is designed to be used by general classroom teachers interested in linking art and culture in a multidisciplinary approach to teaching about China. It is divided into three sections:

1) A Room for Inspiration: The Chinese Scholar's Studio
2) The Painted Word: Chinese Language and Art
3) The Chinese Scholar's View of Nature

The three sections are designed to build upon each other, yet each section allows the teacher flexibility in selecting individual lessons.

The format and sequence of the thirteen lessons follow the Washington State curriculum guidelines for the arts, including experiences in perceiving, experiencing, understanding, creating, and aesthetic valuing (see *Visual and Performing Arts Curriculum Guidelines for Washington Schools*, Office of the Superintendent of Public Instruction, Olympia: 1987). In addition, the four or five lessons within each section accommodate four different learning styles. Thus, every section moves through activities based on: 1) observation and discussion, 2) reflection and conceptualization, 3) experimentation, and 4) creation and integration (see Bernice McCarthy, *The 4Mat System: Teaching to Learning Styles with Right/Left Mode Techniques*, Barrington, Il: 1987).

Objectives of the packet:

1. Students will observe and identify the visual elements of Chinese art.
2. Students will identify the aesthetic choices made by Chinese scholars in their daily lives.
3. Students will examine Chinese art in its cultural context by relating art to language, poetry, music, and philosophy.
4. Students will experience the use of a few of the materials and techniques used in Chinese art.
5. Students will apply techniques and design principles of Chinese art in creating their own art work.
6. Students will be introduced to the Seattle Art Museum's collection of Chinese art.

Level:

The unit was designed primarily for use with upper elementary students. However, teachers who use the unit will find many ways to adjust the material for younger and older students.

Slides:

The slides of art objects are examples of Chinese art in the permanent collection of the Seattle Art Museum. The slides selected introduce the Chinese scholar-artist, and do not represent the breadth of the museum's permanent collection, nor the full history of Chinese art.

The slides are used in several ways. The first lesson of each section uses slides as a focus for observation and discussion. In the lessons that follow, slides are used as part of the activities for motivation, for review, and for linking art and culture in new ways.

This packet can be a valuable aid in preparing students for a tour of the collection at the Seattle Art Museum. Neither these slides nor these activities can replace the unique experience of looking at an original work of art in the museum's galleries. However, for classes unable to visit the museum, the slides can provide a glimpse into the wonder and magnificence of Chinese art, and interest students in a future visit to the museum.

Section I. A Room for Inspiration: The Chinese Scholar's Studio

Lesson 1. Treasures of the Chinese Scholar: Slide Observation and Discussion

Objectives

1. Students will identify the objects and materials used by the Chinese scholar, and discuss their characteristics.
2. Students will identify examples of the aesthetic choices made by Chinese scholars in their daily lives.

Time required: 20 minutes
Materials:
Slide projector
Screen
Slides 1-6

Procedure

Introduction for the students
Ask the students if they have anything special they use for writing. Do they have a favorite pen? Do they have special paper or stationery they use for writing letters? Do they have special pens or paper they use for drawing? Do any of them or anyone they know keep a diary? If so, do they use a special book for their diary? What does it look like?

Many of us have favorite pens or paper we use for writing or drawing something special. Why do we have these things?

> We use them to help us get in the mood, to enjoy what we are doing even more.

Like us, Chinese scholars had many favorite items they kept in their studios where they went to write and paint. In China, scholars, or people of learning, were also artists and poets. They spent many years mastering the use of a brush and ink to write in calligraphy and to paint. Often they worked as government officials, but they spent all their leisure time in their studios.

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Activity: Discussion of the Slides

Slide 1. Literati Painting Banana Leaf
Qing dynasty, 18th century
Wood-block print

Normally, the Chinese scholar painted on paper, but this inspired gentleman is painting on a banana leaf outside his studio! What is the boy doing in this wood-block print?

> He is making ink for the scholar to use, using an inkstick and an inkstone.

You will see what these look like in the next two slides. The scholar is shown with some of the things he liked to use and keep in his studio, such as his brushes standing in a brush-holder, and his teapot. The most important things the scholar kept in his studio were the brushes, ink, and paper he used for writing poetry and painting. The scholar held these materials in high regard, and took great care to find the most special items. The brush, inkstick, inkstone, and paper were known as the Four Treasures of the scholar's studio.

Slide 2. Inkstick with Pearl
Qing dynasty, reign of Kangxi (1662-1722)

What do you notice that is special about this inkstick?

> It is inset with pearl, and decorated with Chinese writing.

The scholar either made his own ink or had a boy make his ink for him using an inkstick like this one, grinding it with a little water on an inkstone. We will see an inkstone in the next slide. The inkstick itself was made from soot mixed with glue to make a paste, then pressed into a mold and dried. Some molds pressed elaborate designs on the inkstick. The scholar had some inksticks that he used, and other decorated inksticks that he kept on his desk just to look at.

Slide 3. Inkstone and Box
Qing dynasty, 18th century
Slate and boxwood veneer

What shape is the inkstone inside the box here?

The stone has a deep area, or well, for holding the water which becomes ink when it mixes with the powder from the inkstick.

The shallow area is smooth, and is used for grinding. To mix ink, you put a little water in the well, wet the end of the inkstick, and rub it slowly and carefully against the stone. Of the Four Treasures, the scholar paid most attention to his choice of a stone--it must be so smooth that the inkstick can grind against it without making a sound. A stone like this was kept in a box to protect its surface and to keep it smooth and free from dust. It takes a little time to grind one's own ink.

Why did the scholar want to get his ink this way?

By grinding the ink right when he wanted to use it, he could get exactly the **value** he wanted. Define value: relative darkness or lightness.

How would a scholar make a lighter value?

Add more water

How would he make a darker value?

Keep grinding!

In this way, he produced what was called "the five colors of ink." What was meant by "the five colors of ink?"

Five values, from pale gray to dark black

Slide 4. Left to right: brush pot, teapot, pair of cups, water droppers

Here are some of the other objects the scholar kept in his studio. On the left, an assortment of brushes stand in a brush pot carved from a piece of bamboo. The brushes are made so that the hairs come to a point, with stiffer longer hairs in the center and shorter softer hairs around them. What kind of design is carved on the brush pot? In the middle is a teapot with two teacups which are special because their rough texture reminded the scholar of orange peel. On the right are two water droppers, used to add water to the ink. The one on top is shaped like a branch. All these objects reminded the scholar of different plants while he worked inside his studio.

Slide 5. Seal with Impression
Jade

This seal is carved in the shape of an animal. Does it look like any animal you have seen?

It is a dragon.

This type of double seal is unusual; one is round and one is square. The seal is carved from a had stone called jade, admired for its color and smooth texture. The seal is carved on the bottom too, to make the stamp you see here in red. The scholar used a personal seal to stamp his writing and painting to identify it as his--like a signature.

Slide 6. Brush Rest
Ming dynasty, mark and reign of Wanli emperor (1573-1619)
Blue and white porcelain

Can you tell what this object from a scholar's desk might be used for?

It is a brush rest.

A scholar would paint with several different sizes of brushes, and would use this to put one brush down for a moment while he used another. What does this brush rest look like? Why would the scholar want to look at mountains while he was using his brush?

To think about being outdoors while he was writing and painting.

Questions for conclusion and evaluation

When you are about to begin writing a poem or painting a picture, do you start immediately, or do you think for a few minutes first?

What kinds of things did the Chinese scholar use for inspiration? (mixing the ink, looking at art objects such as jades carved to look like mountains, etc.)

What other kinds of things can you use for inspiration, or to get in the right mood? (look out the window, look at pictures, listen to music, remember a place you have been and what it was like, etc.)

Compare using an ink pen to using a brush and mixing your own ink. What could you do with one that you could not do with the other?

Why did Chinese scholars pay so much attention to the materials they used? Why are the right materials so important to an artist?

Lesson 2. History of Papermaking

Objectives

1. Students will recognize the importance of the invention of paper as an example of the impact of technology on social change.
2. Students will understand papermaking as an example of technology transferred from one region of the world to another.
3. Students will relate the availability of natural resources to regional specialization in papermaking.

Time Required: 30 minutes
Materials:
HANDOUT A - "The History of Papermaking" (Reading)
HANDOUT B - "The History of Papermaking" (Work Sheet)

Procedure

Introduction for the students
Ask students what they might write on if they didn't have paper. Then, discuss with students what people wrote on in the past before there was paper. Ask them to give examples of ancient writing surfaces, to include stone, clay, papyrus, leaves, wood, etc. In China, some of the earliest writing is found on bones and turtle shells! What are some of the things you can do with writing on paper that are not possible with other materials? It is lightweight, portable, cheap, easily reproduced, etc.

Background information for teachers
Papyrus is different from paper in that fibers from the plant stems are placed side by side, with another layer of fibers placed over the first crossing at right angles. The fibers are dampened, then pressed, and sap from the plant adheres the layers together to form a writing surface. In papermaking as it was invented in China, the plant fibers are separated to make individual threads and then suspended in water. Sometimes the difference between papyrus and paper is referred to as the difference between plant paper and rag paper.

Activity (two options are given)

Option I

Students are given historical information and then asked questions that require they imagine themselves in a historical situation.

1. Distribute HANDOUT A and complete the reading on the history of papermaking. Discuss the following questions:

- What problems did people in China and Europe have writing books before paper was invented?
- Before there was paper, would most people have been able to own a book? Why or why not?
- Would most people have been able to read and write? Why or why not?
- How did the technology of papermaking get from China to Europe?
- How did the techniques of papermaking change as the knowledge spread to other areas of the world?
- Why is so much paper made in the state of Washington?

In your discussion, summarize and emphasize the importance of paper for communication, the spread of papermaking technology, and the adaptation of an imported papermaking technology to a local environment (including the state of Washington).

2. Distribute HANDOUT B and allow students ample time to complete the work sheet. You may wish to ask students to work in pairs, or groups of four if students will present their results by acting out dialogues (see Extension Activity below). Ask students to share their results aloud with the class.

Option II

Students respond to questions by speculation; then they are given historical information.

1. Distribute HANDOUT B, and use the questions in a guided fantasy format. Turn out the lights to help students relax and focus quietly on the questions. You may wish to ask students to close their eyes and listen while you read the first paragraph, "It is hundreds of years ago and you are a traveler to China...." Students complete the work sheet individually, then share their results in small groups of four. Finally, each group presents its results by acting out a dialogue (see Extension Activity below).

2. Distribute HANDOUT A and complete the reading on the history of papermaking. Discuss the following questions:

- What problems did people in China and Europe have writing books before paper was invented?
- Before there was paper, would most people have been able to own a book? Why or why not?
- Would most people have been able to read and write? Why or why not?
- How did the technology of papermaking get from China to Europe?

- How did the techniques of papermaking change as the knowledge spread to other areas of the world?
- Why is so much paper made in the state of Washington?

Extension Activity
Students share the results of their work sheet by acting out dialogues for the class.

Students work in groups of four. Assign half the groups to work on developing a dialogue for a scene in China, and the other half to develop a dialogue for a scene after returning from China.

In China: the four students take the parts of the traveler, two courtiers who show him or her the paper and how it is used, and the artisan who shows the traveler how to make paper. What does the traveler have to say to persuade the artisan to show him or her this valuable secret?

On return from China: students take the parts of the traveler, and three people at home who have never even heard of China. The traveller took some paper when he or she left China, but during the five hard years of the homeward trip the paper was crumpled and torn until it finally fell to bits. What happens when the traveler tells his or her friends about paper? Students should incorporate their answers from the work sheet into their dialogue. Students may prefer to use the format of a television interview for the dialogue.

HANDOUT A

Reading: The History of Papermaking

One of the many things invented in China that we use everyday is paper. Paper is made from a variety of plant fibers, such as fibers from vegetables, cotton, linen, or wood. The fibers are mixed with water in a vat and "beaten" so they separate and are not lumpy. Then a screen is dipped into the mixture. The water drains out through the screen, leaving a thin layer of fibers. After it has been pressed and dried, you have a sheet of paper! Paper can be made anywhere that water is plentiful and lots of plant fiber is available.

Before paper was invented, books in China were written on strips of bamboo. It took many strips tied together to make a book. Such a book was heavy and difficult to carry around. For writing short documents, the Chinese used pieces of silk. Silk was not heavy like the bamboo, but was too expensive to use often. A new material was needed!

Paper was invented in the year 105 A.D. by a man named Cai (pronounced *tsai*: *ts* as in *seats*, *ai* as in *aisle*) Lun. His biography, written in his own time, describes his invention:

> " In ancient times, writing was generally on bamboo or on pieces of silk . . . but silk being expensive and bamboo heavy, these two materials were not convenient. Then Cai Lun thought of using tree bark, hemp, rags, and fish nets. In the year (105 A.D.) he made a report to the emperor on the process of papermaking, and received high praise for his ability. From this time, paper has been in use everywhere."

Cai Lun's method of making paper spread quickly throughout China. Paper was made from different kinds of plants, to make different types of paper for writing, for wrapping, and even for napkins.

The Chinese kept their methods of making paper a secret for many centuries. Finally, in the year 751, several Chinese soldiers were captured in a war in Central Asia, the area between China and the Middle East. These soldiers taught their captors how to make paper in exchange for their freedom. The knowledge of how to make paper then spread throughout the Middle East, as people traveled and taught their methods to people in other areas. Finally, paper was introduced to Europe

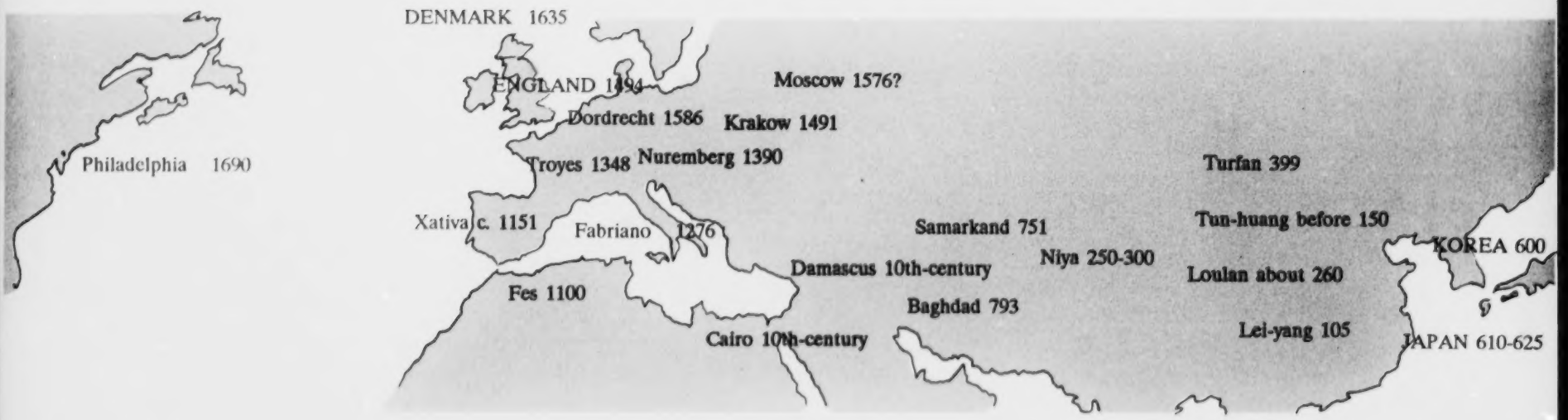
through Spain by the Arabs in the year 1150--over a thousand years after it had been invented in China! Books in Europe at that time were written on parchment, which was made from animal skins and was very expensive. It took several more centuries before paper was widely used in Europe.

As papermaking spread from one region to another, different plants were used depending on what grew locally. Paper in China and Japan was often made from mulberry or other plants. In Central Asia and the Middle East, paper was made from flax and hemp. In European cities, people known as ragpickers collected old linen rags to use for making paper. When cotton from the colonies became available, cotton and rags made of cotton were used. Finally, in the last century, wood pulp became the usual material. Papermaking has become an important industry in the state of Washington because of the plentiful supply of water and trees.

Name _____

Date _____

MAP: The Spread of Papermaking Technology



Key to Continents

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Name _____

Date _____

HANDOUT B

Work Sheet: The History of Papermaking

It is hundreds of years ago and you are a traveler to China. You see many things there that are new to you, including a light, thin material that people use to write on. You are amazed to see how plentiful this material is--people seem to be able to write as much as they like! At home, it is difficult and expensive to obtain parchment, and only certain people can use it. This new material in China is delicate, and so thin that the light shines through it. It looks beautiful when written on with the soft brush used by the Chinese. But when you try to write on it with the quill pen, made from a feather, that you brought from home, the Chinese paper tears. Still, you think how valuable this material would be at home. Finally, with much trouble, you are able to persuade someone to show you how to make paper using mulberry plants.

When you return home, you want to share your discovery. But there are no mulberry plants to be had! What do you do?

What kind of paper do you want to make to write on with your quill pen? How do you want it to be different from the paper you used in China? What do you do so that it will be different?

Finally, you have discovered a way to make an excellent paper for writing. Now you think of some other things you could use paper for! What uses do you think of? What kinds of paper do you make next, and how are they different from the writing paper you already made?

Lesson 3. Making Your Own Paper

Objectives

1. Students will explore the range of textural possibilities of paper.
2. Students will distinguish visual from tactile textures in paper as a material used for making art.
3. Students will understand the process of making paper and the importance of paper as one of the Four Treasures of the Chinese Scholar.

Introduction for teachers

In making paper in your class, you may wish to use cotton linters (sheets of pressed cotton fibers--see materials list), or you may wish to use regular notebook or typewriter paper. Using cotton linters results in a slightly thicker textured paper, like a good rag paper, while using typewriter paper results in a smoother thinner paper. If you use typewriter paper, you may wish to introduce the activity by explaining that students will be recycling paper. It is not possible to make handmade papers directly from wood pulp, because of the machinery required for beating and pressing. If you use cotton linters, you may wish to remind students that cotton was not available in China, and other local plants such as mulberry were used.

Time required: one hour for papermaking; 2-3 days drying time

Materials:

- For discussion: samples of various types of paper, magnifying glass for each student
- Blender or food processor
- 2 quarts of fresh, loosely packed plant matter such as non-pulpy leaves, stems, vegetable peelings and a few flower petals (carrots, onion skins, and parsley work well)
- Either: 20 sheets of used white notebook, typewriter, or construction paper
  Or: 8-10 cotton linters (sheets of pressed fibers), available by the pound at Daniel Smith's
- Tub that holds 6-8 quarts of water
- About 8 quarts of water
- Liquid bleach
- Liquid starch or spray starch for sizing the paper

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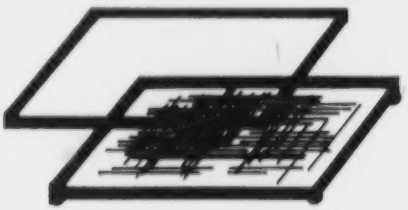
- Screen or mold and deckle several inches smaller than the tub to dip pulp from the water

Suggestions for screens:
- Fine mesh screen stapled over a wood frame (such as an old picture frame)
- Small window screen
- No-spatter screen from a frying pan
- Fine cotton stretched over an embroidery hoop

A second empty frame (called a deckle) held on top of the screen while dipping will give even edges to the paper.



Staple the screen to the flat side of the frame, and hold it with this side up.

Optional, recommended for drying:
- Pieces of muslin or felt slightly larger than the screen (cut up an old cotton sheet)
- Stack of newspaper
- Sponge
- Wooden board, at least the size of a folded newspaper

Procedure

Introduction for the students
Give students three minutes to find and collect samples of as many different kinds of paper as they can in the room.

Have students compare the samples (including any others you have brought in) using magnifying glasses. What is different about the way they feel? What is different about the way they look?

Are there other kinds of paper they can think of that are not in the classroom?

Why do we have all these different types of paper? Discuss different uses for communication, containers, etc. What do we need smooth paper for? What do we need textured paper for?

Activity

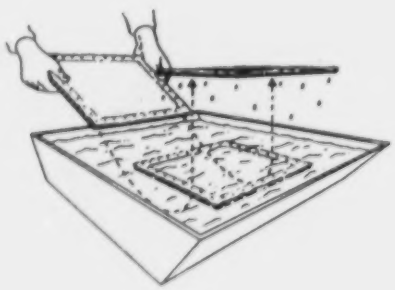
1. Pour two cups of water into a blender, and add gradually four sheets of shredded paper (or two linters torn into pieces approximately one inch square).

2. Cut or tear plant matter into 1" lengths, and add plant matter, one handful at a time, blending after each addition until there is about three cups of pulp. Proportions are flexible.

3. Pour 6-8 quarts of water into the tub. Add two drops of bleach to resist mold while paper is drying. If using liquid starch for sizing to keep ink from spreading on the paper, add a couple of capfuls to the water.

4. Add pulp and stir to suspend it in the water.

5. Hold screen in both hands with the flat side up (wooden frame extends underneath). Dip it into the mixture and raise it straight up, out of the water. Move the screen slightly back and forth to get an even coating of fibers on the screen as you pull it out of the water. A layer of pulp will cover the screen. If the layer is too thick or too thin, or is not even, turn the screen upside down to return the fibers to the water, and repeat the process.



6. Drying the paper: (two options)

Option I

This simplest method allows you to dry the paper directly on the screen. However, this will limit you to making only as many sheets as you have screens.
Let water drip from the screen, then set aside to dry in a warm place (4-6 hours, or up to 2-3 days). Peel the paper from the screen slowly, beginning with one corner.

Option II

a. Let water drip from the screen. Then place a damp cloth (the muslin or felt) over the fibers on the screen, and turn screen upside down onto a couple pages of newspaper. Using a moistened sponge, dab the underside of the screen to detach the fibers. Remove the screen carefully, beginning at one corner, and continuing to dab with the sponge whenever the fibers stick.

b. Cover the fibers with another piece of felt, and a few more pages of newspaper. Continue to stack the sheets in this way. When you have finished making your stack, you may wish to press the paper overnight for smoother results. Place a wooden board over the stack, and weight it with heavy objects (a pot of water or books work fine). After pressing, leave each sheet of paper on its piece of felt and spread the felts flat on newspaper to finish drying. Before using the paper, you may size it with spray starch to keep the ink from spreading.

Variations: Add food coloring
Add vanilla, peppermint extract, or almond extract to scent the paper.
Experiment with plant matter in different combinations for different results.

Questions for conclusion and evaluation (after paper is dried)

Have students compare the results. They may want to hold the paper up against the window to see its textures.

Do all the sheets of paper look the same? Is the paper soft or strong? Smooth or textured? Thick or thin?

Would this paper be good to use for an art project? Would you use a pencil on it? paints? ink and a soft brush?

Why is the choice of paper so important to an artist? (Recall Lesson 1's discussion about choosing materials.) Why is the texture important, even though people do not usually feel drawings and paintings?

Collect the paper and save carefully to use for a calligraphy activity.

Further resources

China: 7000 Years of Discovery: Teacher Guide. Printed by the *Seattle Times*. Seattle, Washington: Pacific Science Center, 1984. Includes directions for making ink.

Shannon, Faith. *Paper Pleasures: The Creative Guide to Papercraft*. New York: Weidenfeld and Nicolson, 1987.

Lesson 4. Seal Carving

Objectives

1. Students will explore techniques of printmaking.
2. Students will recognize the use of positive and negative space in printmaking.
3. Students will understand the use of seals for personal identification.

Time required: 45 minutes

Materials:

- Projector, screen, and Slide 5, "Seal with Impression"
- Plastic erasers 1 1/2" x 3" cut in half to make two 1 1/2" square pieces, or Artgum erasers
- Sharp nail for incising, long enough to hold easily (linoleum cutting tools or Exacto knife will also work)
- Stamp pad with red ink (a bottle of red ink will replenish old stamp pads). For a better print use printing ink, brayers, and glass to roll out ink.
- Paper: scrap paper, and one small piece of thick drawing paper (can be cut and folded in half to use as a greeting card)
- HANDOUT F - "Chinese Characters"

Procedure

Introduction for the students

Ask students if they have rubber stamps, and what they use them for. Explain that the Chinese scholar carved his own seal, and used it to identify his writing and painting. The scholar's seal was personal and individual, and today we determine which artist did a painting from hundreds of years ago by identifying his seal. How is this different from the way the students use rubber stamps? Explain that today they will have a chance to make a personal stamp.

Review Slide 5 and discuss the seals on this painting. What shape are they? (Usually they are square, but one of these is unusual because it is round.) What kinds of lines do they use? (Usually they are straight--horizontal or vertical--as these are easier to carve.) What kinds of patterns do they use? How do the patterns fill the space? (Often four characters are carved in four quadrants of the square seal.) How did the

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scholar use positive and negative space? (What color is the character and what color is the background in the different seals?)

Activity

1. Distribute HANDOUT F to the students. Explain that the Chinese scholar would choose a short phrase to carve in their seal, such as "still clouds" or "banana-tree window night rain." Ask the students to create a phrase using 1 to 4 characters from the handouts to put in their seal. Some students may prefer to invent their own characters.

2. Ask students to plan their design with pencil on their eraser. Remember that the print will be a mirror image of the pattern that is carved! If it is difficult for students to reverse the characters to draw them on the eraser, suggest that they hold the handout against the window so they can see through it to draw the characters in reverse on the back of the handout. They can then copy the characters from the back of the page onto the eraser.

3. Remind students that the lines must be thick enough to print, and that the design should fill the space. Students must decide whether the characters will be printed in red on a white background, or will remain white while a red background is printed. Remind students that the shapes they cut away will remain white, and ask them to fill in with pencil the shapes they will cut away.

4. Remind students to cut away from their hands, and distribute the nails or linoleum cutting tools. Have them cut away the portion filled in with pencil. (This part will remain white in the print.)

5. Press the stamps onto an ink pad and then stamp on paper. For a better print, roll printing ink onto glass with a brayer, and use the brayer to apply ink to the stamp. Test stamps on scrap paper a few times, and make any adjustments in carving needed to get the desired design.

6. Ask students to plan their finished piece before stamping the thicker paper to make a greeting card. What pattern will they create by repeating their stamp? What area of the paper will they leave blank? Students may wish to swap erasers to create a variety of repeated patterns.

Variation:
Use a flat, thin piece of styrofoam from an egg carton to make a stamp. Draw the design with a pencil or pen, and press down so that the design is incised into the surface of the piece. Ink the stamp with a brayer and printing ink. Place paper over the top of the inked stamp and rub it to transfer the print. This process results in a negative print--white characters on a red background.

Extension activity:
Create a class roll list with students' names next to prints from their seals. Provide a long piece of white paper (such as butcher paper or large sheet of construction paper), and have each student add their name and seal print to the list. During the next week students can turn in their papers with prints from their seals as identification. You may wish to post the roll list in the classroom. (See Lesson 13 for directions for mounting a hanging scroll.)

Questions for conclusion and evaluation

Have students compare the finished prints. What different kinds of patterns did they create in their stamps? What different patterns did they create by repeating their stamps?

Can you tell the stamps apart--could they be used like a signature for personal identification? Other than stamping your papers, what else could you use them for?

Ask students to save their stamps carefully to use later during calligraphy and painting activities.

Section II. The Painted Word: Chinese Language and Art

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Lesson 5. Calligraphy, Poetry, Painting: Slide Observation and Discussion

Objectives

1. Students will observe and identify the visual elements of Chinese calligraphy: line, value, shape, pattern.
2. Students will recognize calligraphy as a writing system and as an art form.
3. Students will relate Chinese art to language and poetry.

Time required: 25 minutes

Materials:

Slide projector, screen, slides 7-10
Sheets of unlined paper

Procedure

Introduction for the students

1. Discuss with the students the differences between individuals' handwriting. Can they recognize the handwriting of people they know?

2. As a cooperative learning exercise, have students all write down the same sentence on pieces of unlined paper, without writing their names. Give them a sentence to write, such as "My handwriting shows that I am a _____ person!" (They fill in.)

3. Divide students into groups of six. Have them mix up their samples, face down, and then turn them up to look at them. Can they tell whose writing is whose?

4. Have each group brainstorm a list of ways to tell one person's handwriting from another's. Remind them of the visual elements: what differences do they observe in line, shape, and pattern? Look not only at the handwriting itself, but also at the way it is placed on the page. Have each group appoint a spokesperson to report back to the class.

5. As the spokespersons report their observations, keep a running list on the board. Identify as a group the visual elements associated with each observation. Your list may end up looking something like this:

Differences	Visual Element
Some people press down harder	**Value** (dark/light)
Some people write straight up and down, others at an angle	**Shape**
Some people leave more space between words and between lines	**Pattern**
Some people write fat letters, some write skinny letters	**Shape**
Some writing is curvy, some is angular	**Line**
Some people print, some write cursive	**Pattern**
Some people wrote the sentence in one line, some in two lines	**Pattern**

Make sure you end up with at least one observation each for the elements of value, line, shape, and pattern.

6. Introduce the concept of calligraphy. What is calligraphy? Handwriting can be an art form. Have they seen the alphabet in calligraphy? How is it different from our usual handwriting? (variation in thick and thin lines, the shapes of the letters, etc.) We will be looking for these same elements of value, line, shape, and pattern as we look at slides of Chinese calligraphy.

Activity

Slide 7. Mr. Huang, Calligrapher
Demonstration at Seattle Art Museum, Chinese New Year Celebration. February 16, 1985

Here you see a Chinese calligrapher who lives in Seattle. How does he hold his brush? He is using special red paper to write spring couplets (poems) for Chinese New Year.

Explain that calligraphy is so important in China that people spend years practicing their characters with a brush. Handwriting is believed to reveal a person's true nature, showing what kind of person he or she is. A major part of a person's education involves learning the characters of the language and practicing writing them. For a basic reading knowledge of Chinese, a person needs to learn about 5000 different characters!

Slide 8. Calligraphy
Shao Mi (active 1620-60)
Ming dynasty, 1638
Leaf 11 from album, one of 12 leaves

Here is a fine example of calligraphy by a Chinese scholar-painter, from an album (like an unbound book) of his paintings. What do you notice here in terms of:

Line (make sure students notice that many lines go from thick to thin)
Value (not much variation, almost all dark black--the artist had to dip his brush in the ink before each stroke)
Shape (some simple, some complex, etc.)
Pattern/Placement on the paper (the paper is divided into a grid, and the artist has put one character in each square)

Explain that the Chinese language is written from top to bottom of the page, and from right to left. In writing the individual characters, the calligrapher usually makes the strokes from top to bottom and left to right.

Ask students to "write in the air," as if they were writing this calligraphy themselves. Start with the character at the upper right hand corner. Have them make the individual strokes in the character, from top to bottom and left to right. How many strokes did they make? Try a few more characters, until students are ready to go on with more slide observation.

Slide 9. Winter Landscape (detail)
In the Style of Chen Jiru (1558-1639)
Ming dynasty, 17th century
Ink on paper

Chinese scholars often combined calligraphy and painting. How is this calligraphy different from the previous slide?

Value (contrast between light and dark--do you see any characters that use light and dark ink?)
Line (more curved lines, more long lines, more variation between thick and thin lines, etc.)
Shape
Pattern/Placement (characters are still placed in vertical columns but not divided strictly into squares as previously--some characters are connected with a line)

Explain that just as we use different scripts of printing and cursive, so do the Chinese use different scripts. Which one of these two examples is more like printing? Which one is more like cursive? Which one would be easier to read? Which one is more interesting to look at? (middle school level--introduce concept of expressive elements)

Again, ask students to "write in the air," making a few characters as they observe them in the slide. This time, ask students to also "dip their brush in the ink" to create thicker, darker lines.

Slide 10. Winter Landscape
In the style of Chen Jiru (1558-1639)
Ming dynasty
Ink on paper

In this short handscroll by a Chinese scholar, the arts of calligraphy, poetry, and painting are combined. Ask students to look at the painting while listening to the poem to see how the three elements are associated. But first, explain two words from the poem: wistaria (a flowering vine) and water caltrop (water chestnut--a plant that grows in the water with spines on its fruit).

The poem may be translated:

It was good that the rain had stopped,
So the birds could continue to fly.
During the day I explored my way with
a white wistaria rod,
I clad my shoulder with the green leaves
of water caltrop at night.
Out of the East horizon I watched the golden

toes of the morning clouds crawling;
Homeward on the back of a snowy donkey
I came plodding.
Took down the paired wine jug,
For it was harvest season for perch fishing.

Does the poet describe anything that is not in the painting? If so, what? Is there anything depicted in the painting that is not mentioned in the poem? If so, what? The poem and the painting share the same mood and atmosphere, but each contains some details not found in the other.

In this scroll, the artist created both the painting and the poem. Sometimes, a scholar would look at a painting by another scholar (even someone who had lived centuries earlier) and then add a poem to it. Other times, a scholar would compose a painting based on another scholar's poem. Again, this could be someone he knew, or someone who had lived centuries earlier.

Questions for conclusion and evaluation

Other than language differences, how is Chinese calligraphy different from your everyday handwriting? What makes these examples of Chinese calligraphy great works of art rather than ordinary writing?

What are some of the many ways that words and pictures are combined in the arts? To get started, you might mention anything from a painting with a title, to a film. What are some ways that one artist combines words and pictures (such as a cartoonist)? What are some ways that artists work together to combine words and pictures (such as a playwright and a set designer)?

Extension question

What do we hang on the walls of our homes and classroom with writing on it? Have students point out examples of posters and calendars. These examples are printed rather than done in calligraphy--does that mean they are all the same? Take one example and discuss how the designer used the visual elements of line, value, shape, and pattern to enhance the piece.

Lesson 6. Evolution of the Chinese Writing System

Objectives

1. Students will understand pictographs as one of the origins of Chinese writing.
2. Students will observe and identify changes in Chinese characters over time.
3. Students will explain why these changes have occurred.

Time required: 25 minutes
Materials:
HANDOUT C - "Evolution of the Chinese Writing System" (Chart)
HANDOUT D - "Evolution of the Chinese Writing System" (Work Sheet)

Procedure

Introduction for the students
Explain that the earliest Chinese writing consisted of **pictographs** (define: a picture representing a word or idea). Pictographs were one of the ways that Chinese writing developed, and this writing changed over time to become the characters used today. What is the difference between Chinese characters and the English alphabet? A character represents a word, while a letter of the alphabet represents a sound. Which system would take longer to learn to read? A person needs to learn about 5000 characters for a basic reading knowledge of Chinese.

Activity

Distribute HANDOUTS C and D. Give students ample time to complete work sheets.

Conclusion and evaluation

Ask students to share the results from their worksheets with the class. For questions #2 and #4, have them draw their examples on the board and let the class guess which character they have drawn. Is it easier to guess for #2 or for #4? As they share results, emphasize and summarize the following points:

1. Chinese characters changed from the early pictographs partly out of a need for ease and speed in writing and reading.

2. Writing changed when paper and brush became available: it became easier to use more lines; lines could be closer together; curved and angled lines could be used differently. Shapes are more often closed in pictography, open in later characters.

3. Writing is an art form. With this in mind, compare seal carving and brushwork. Both use the elements of line, shape, pattern, and positive/ negative space. Brushes introduce the element of value (dark/light contrast). Brushes introduce more expressive elements into writing, such as contrast of thick/thin lines, wet/dry lines, and more choice as to the placement of characters.

Background information for teachers
The characters in Handout C - "Evolution of the Chinese Writing System" are from the following dynasties:

Column A contains pictographs (characters that resemble their referents) from the Shangyin dynasty, c. 1600-c. 1027 B.C.

Column B contains pictographs from the Zhou dynasty, 1027-475 B.C.

Column C contains characters in seal script from the Qin dynasty, 221-206 B.C. The seal script was a standardized writing established for official documents. It was used in later times for an archaic flavor in certain documents and artists' seals.

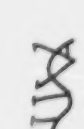
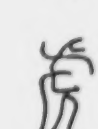
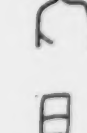
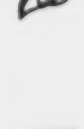
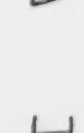
Column D contains kai-shu characters from the Jin dynasty, 1115-1234. Kai-shu is the most legible and straightforward writing mode, used for unambiguous clarity of meaning in documents such as state papers, inscriptions, and Buddhist texts.

Further resources

Demystifying the Chinese Language. SPICE: The Bay Area China Education Project, Stanford University. Denver, CO: Center for Teaching International Relations, 1980.

HANDOUT C

Chart: Evolution of the Chinese Writing System

A c. 1600-1027 B.C.	B 1027-475 B.C.	C 221-206 B.C.	D 1115-1234 A.D.	A c. 1600-1027 B.C.	B 1027-475 B.C.	C 221-206 B.C.	D 1115-1234 A.D.
			日 ri sun				米 mi rice
			月 yue moon				魚 yu fish
			雨 yu rain				龜 gui tortoise
			山 shan mountain				牛 niu ox
			行 hang street				馬 ma horse
			水 shi water				虎 hu tiger
			川 chuan river				鹿 lu deer
			木 mu wood				目 mu eye
			竹 zhu bamboo				口 kou mouth

Calligraphy, Liu, Yu-Kuang

Name _____

Date _____

HANDOUT D

Work Sheet: Evolution of the Chinese Writing System

Look carefully at the chart, and answer the following questions.

1. Look first at the characters in the columns containing characters from c.1600-c.1027 B.C. Which of the characters is the easiest to recognize?

   Character _____ English word _____

   Which is the hardest to recognize?

   Character _____ English word _____

2. Choosing one of the characters that was the easiest to recognize, draw it another way that is still easy to recognize in the space below.

   Chinese Character _____ Your Original Character _____

3. Now look across the columns. Can you recognize any of the characters in the columns dated 1027-475 B.C.?
   If so, name one:

Any in the columns containing characters from 221-206 B.C.? If so, name one:

Any in the columns containing characters from 1115-1234? If so, name one:

4. Could you write one of the characters in the columns dated 1115-1234 in another way so that it was still recognizable, as you did already in #2? If so, draw it in the space below.

5. How do the characters change as you look across the columns? Name three ways you notice that they change:

   1.

   2.

   3.

6. Why do you suppose these changes occurred? Give two reasons:

   1.

   2.

7. The characters in column C are shown as they are carved in seals. The characters in column D are shown as they are written with a brush on paper. For an artist, how is carving a seal different from using a brush? Name at least one difference for each of the following visual elements.

   Line _____

   Value _____

   Pattern _____

Lesson 7. Exploring Brushstrokes

Objectives

1. Students will experience some of the materials and techniques used in Chinese calligraphy and brush painting.
2. Students will work with the visual elements of line, value, and shape.
3. Students will relate the qualities of brushstrokes to the qualities of sounds of plucked strings in the music of the Chinese scholar.

Time required: 30 minutes

Materials:

Paper
India ink (or use the black pan from watercolor sets)
Containers for water and mixing, such as styrofoam cups, or egg cartons (if using watercolor sets, mix on the back tray)
Soft round brushes with points (calligraphy brushes or long-handled watercolor brushes)
HANDOUT E - "Brushstrokes"
Cassette tape and cassette player

Procedure

Introduction for the students

Review qualities of line such as thick/thin, dark/light, wet/dry, curved/straight, etc. With younger students, ask individual students to use the blackboard to model various qualities of line. Explain that students will now have the chance to try making these different kinds of lines, using a brush and ink.

Activity

1. Each student will need a watercolor set or one container for water and one for ink. First, have students experiment with making thicker and thinner lines with the brush: holding the brush straight up and using the point for a thin line, pulling the brush along its side for a thicker line.

2. Now explain to students that they will explore creating different qualities of line while listening to Chinese music. While they listen to the music, they should try to make strokes that correspond to some of the sounds they hear. Some examples of different qualities are: strong, feathery, soft, quiet, harsh, crisp, faint, bold, shimmering. Begin the tape and listen together for a minute. Ask students to identify other sound qualities. Then have them begin to try different brushstrokes. Remind students that they do not need to make a stroke for every sound that they hear. Allow about 10 minutes.

3. Now direct students to experiment with the variety of brushstrokes they can achieve by the way they perform three movements: putting the brush on the paper, pulling it across the paper, and lifting it from the paper. Distribute HANDOUT E and make sure everyone understands the diagrams for each stroke. Ask students to do one page of repetitions of each stroke, as illustrated in the handout.

Questions for conclusion and evaluation

Ask students to share their results.

What qualities did you achieve in your lines? What qualities of sound did you hear in the music? Were you able to achieve those qualities in your lines?

What shapes did you make with a single brushstroke (that is, without lifting the brush from the paper)?

Discuss what you would paint using your lines. What would you paint using the bold lines? What would you paint using the fuzzy lines?

Discuss what you would paint using your shapes. What forms do they suggest? What would you paint using the beak dot? What would you paint using the spear hook? Which would you use to paint a tree? A fish?

Background information for teachers

The cassette tape of Chinese music is a recording of a concert given by Dr. Tao Chu-seng at the University of Washington on May 23, 1975. Dr. Tao, a master of the musical tradition of the Chinese scholar moved to Seattle from Taiwan.

Side 1.

1.	Geese Landing on a Sandy Shore	*qin* solo
2.	Universal Harmony	*zheng* solo
3.	Winter Ravens Playing on Water	*zheng* solo
4.	Moonlight on the Great Wall	*qin* solo
5.	Three Variations on a Plum Blossom	*qin* solo
6.	Untitled	
7.	Lament of the Queens on the Xiang River	*qin* solo
8.	Song of Quitting Office	*qin* solo

Side 2.

1.	Untitled	
2.	High Mountains, Flowing Water	*zheng* solo
3.	Fisherman Singing in the Evening	*zheng* solo
4.	Thunderstorm	*qin*: Tao Chu-sheng Rita Shou-fan I
5.	Lament of Empress Chen	*qin* solo
6.	Moon Over Spring River	*zheng*: Tao Chu-seng *xiao*: Victor Kendall Scott Cossu *nan hu*: Wang Ching-kai Ling Fang

The Musical Instruments

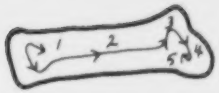
The **qin** is a zither with seven silk strings. Unlike other Asian zithers, there are no bridges to hold the strings raised above the soundboard. The **qin** has long been associated with the scholar, and is depicted in many paintings of the Chinese scholar.

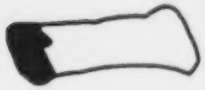
The **zheng** is a zither with thirteen silk strings with movable bridges.

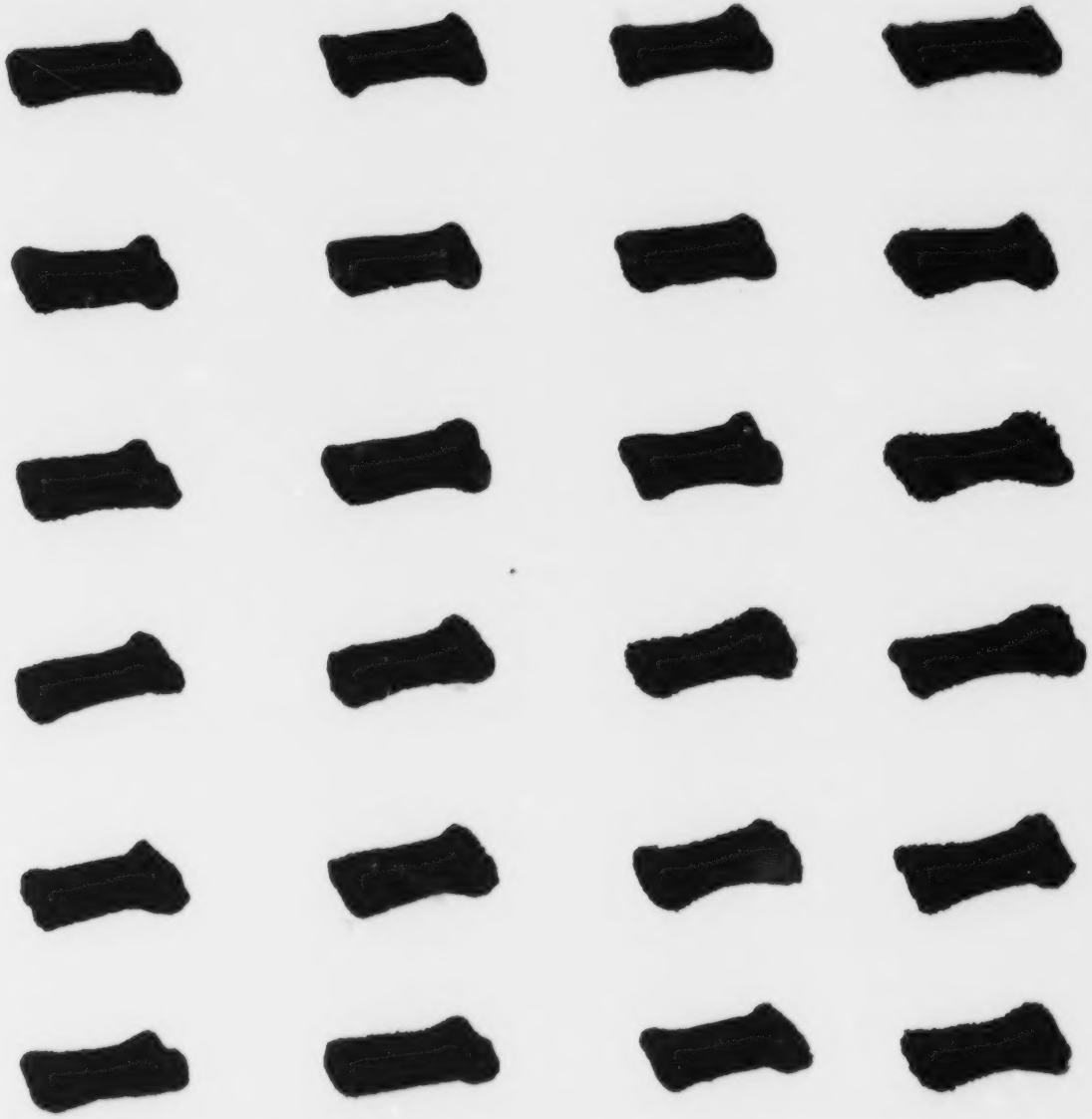
The **di ze** is a side-blown flute with six finger holes. An extra hole, just below the mouth hole, is covered with thin rice paper to add a gentle buzzing quality to its tone.

The **xiao** is an end-blown flute with four finger holes on top and one on the back.

The **nan hu** is a two-stringed fiddle of southern China and Taiwan. The two steel strings are attached to a small resonator covered with snakeskin. The horsehair bow is inserted between the two strings. The player holds the fiddle vertically and rests the resonator on his thigh.



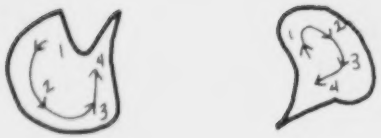




HANDOUT E
Brushstrokes

Horizontal line: **heng**
The horizontal line is written from the left to the right. The general direction is horizontal, but the stroke rises slightly at the right end to give a touch of liveliness.

Vertical line: **shu**
This vertical stroke seems like "dropping dew." It is written from the top, then downwards. The lower part is in the form of a dew-drop.



"Beak dot": **zhuo dian**
This dot is written from the left. Start with "hide-the-point" and end with "exposed point" to make the hook. Press down on the brush before making the hook.

Stroke sweeping down to the left: **pie**
This stroke is written from the right with a sweeping movement to the left, so that it has the sharp edges of a sword.

51

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"Spear hook": **ge gou**
The spear hook is written from the left, with a downward stroke inclining to the right and ends in an upward hook.

"Curve reversed stroke": **qu fan na**
Start with the point for the upper stroke and follow with a downward curve slightly to the left. Continue with a downward curve to the right and end with a "hide-the-point."

Lesson 8. Calligraphy: Learn a Few Chinese Characters

Objectives

1. Students will identify a few Chinese characters.
2. Students will create their own works of art using techniques and design principles from Chinese calligraphy, including pattern and positive/negative space.

Time required: 30 minutes

Materials:

White construction paper (the students' handmade paper from Lesson 3, if possible)
Ink or black paint from watercolor sets
Containers for water and mixing ink
Soft round brushes with points (calligraphy brushes or long-handled watercolor brushes)
HANDOUT F - "Chinese Characters"
Seals from Lesson 4, if possible

Procedure

Introduction for the students

Recall some of the variety in line and value achieved in Lesson 7 - Exploring Brushstrokes, such as thick/thin, wet/dry, dark/light. Today, students will apply these elements to writing actual Chinese characters, and then create a work of calligraphy considering also the elements of shape, pattern, and use of positive and negative space.

Activity

1. Each student needs one container for water and one for ink, in addition to the brush and paper. Distribute HANDOUT F. You may wish to begin by holding them up one at a time, and asking students to tell you what they represent. Direct students to practice their characters with the brush, copying them from the handouts, and achieving a variety of qualities of **line** and **value** (thick/thin, wet/dry, and dark/light).

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2. Help students get started by explaining that one does not go over or correct a character, but repeats it until satisfied. It is usually easier to do while standing up. Remind students to hold the brush straight up, and to start by touching the tip of the brush to the paper.

3. After students have had time to practice all the characters, ask them to plan a page of calligraphy using their own paper and seal. (You may wish to review the use of **shape**, **pattern**, and **positive/negative space** in Slides 8-9.) Ask them to think through their plans before they pick up their brushes:

   Which characters and how many characters will they use?
   Where on the page will they place their characters?
   Where will they leave space for their paper to show?
   Where will they use their seals?

   If students will be mounting their calligraphy (directions in Lesson 13), paper should be used in a vertical format, so that the height is greater than the width.

   After asking the questions, ask students to first use their hands only to make the brushstrokes over the paper.

4. Now have students execute their calligraphy and stamp the pages with their seals.

5. Reshape brushes by drawing the end of the wet brush over a bar of soap and re-forming the tip. Store upright with tips in the air. Do not try to replace bamboo or plastic guards over the tips of the brushes.

Extension Activity
Mount Calligraphy as a Hanging Scroll (as in Lesson 13)

Materials: wallpaper samples, glue, wooden dowels, string

Cut the wallpaper so that when the calligraphy is centered on it there is a narrow border on the sides and a wider border on the top and bottom. Glue the top and bottom ends of the wallpaper to wooden dowels that extend an inch beyond either side of the wallpaper. Glue the page of calligraphy to the wallpaper, centering it carefully. Attach a string to the top end for hanging.

Questions for conclusion and evaluation

Display the students' work and ask them to compare the results.
What do the characters say?
How did different people use shape, pattern, and positive/negative space?

What effects are created by these different shapes and patterns?
Do any of the characters suggest images or forms?
Are any of the characters written in a way that reminds you of what they mean?

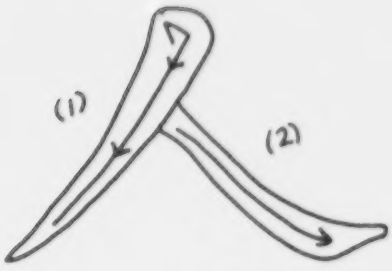
HANDOUT F
Chinese Characters

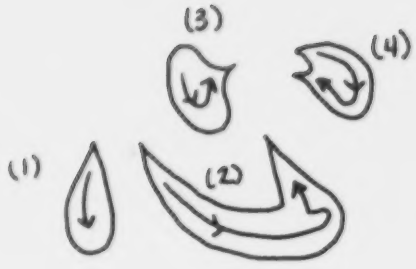
人

心

ren
human

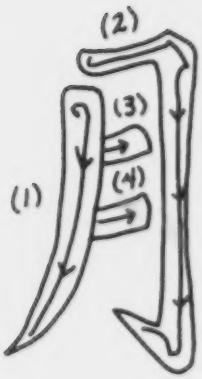
xin
heart





月

yue
moon



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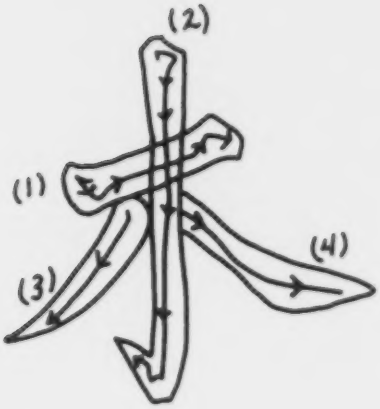
tree



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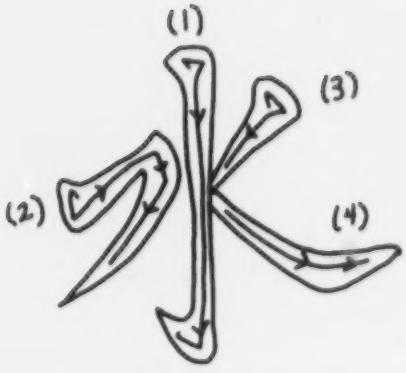
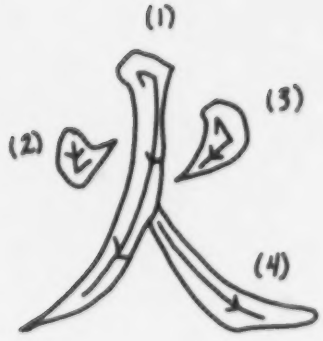
水

shuei
water

火

huo
fire

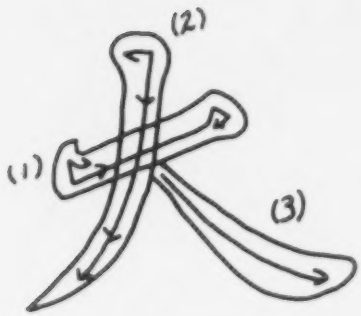


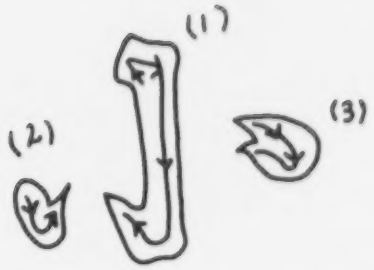


大　小

da
large

xiao
small





天　地

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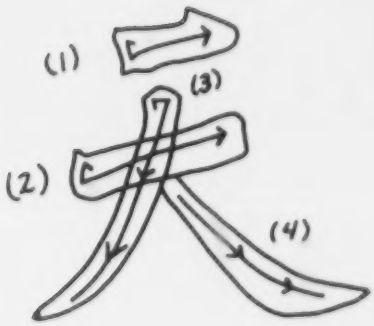
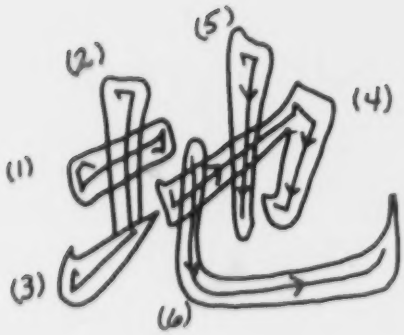
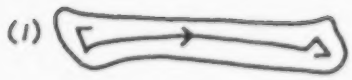
heaven

di
earth







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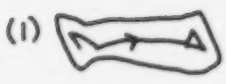

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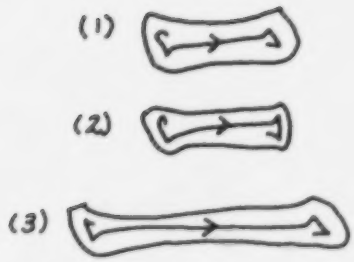

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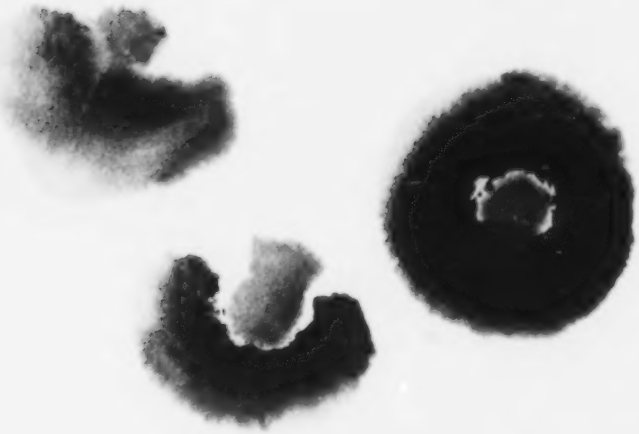

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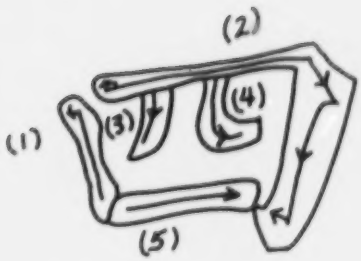

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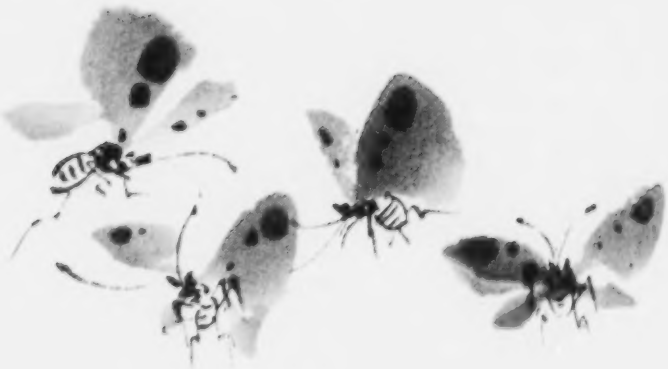

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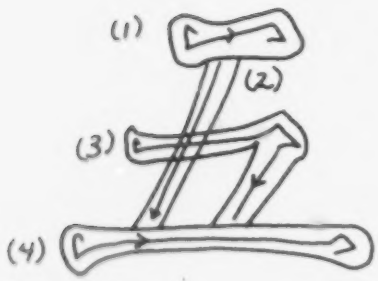

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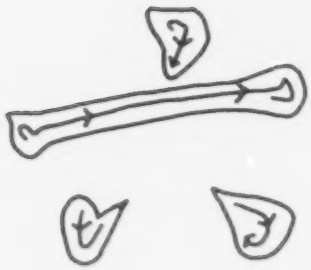

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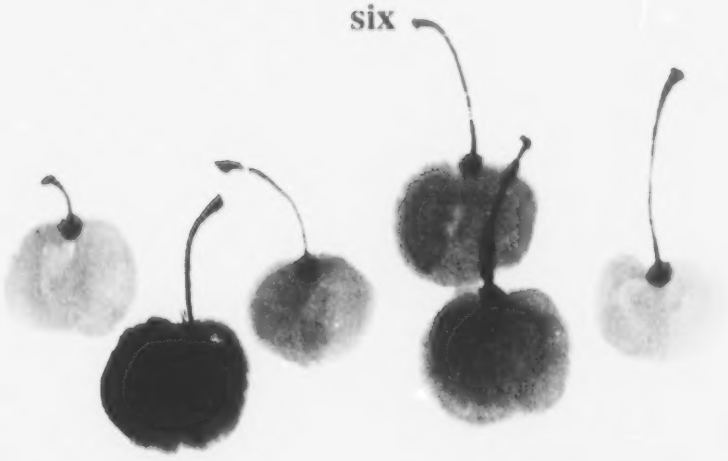

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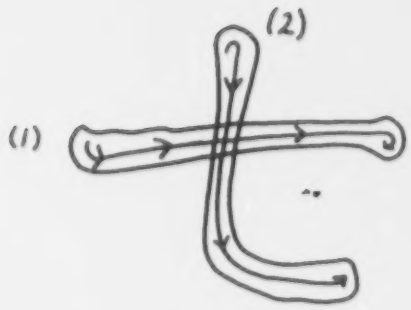

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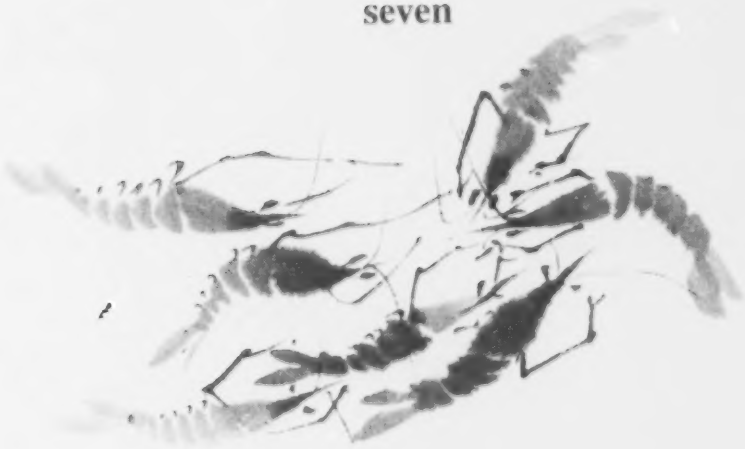

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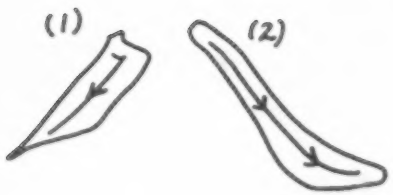

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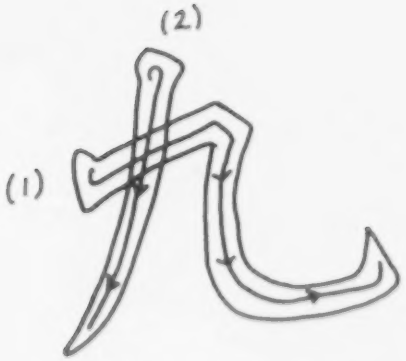

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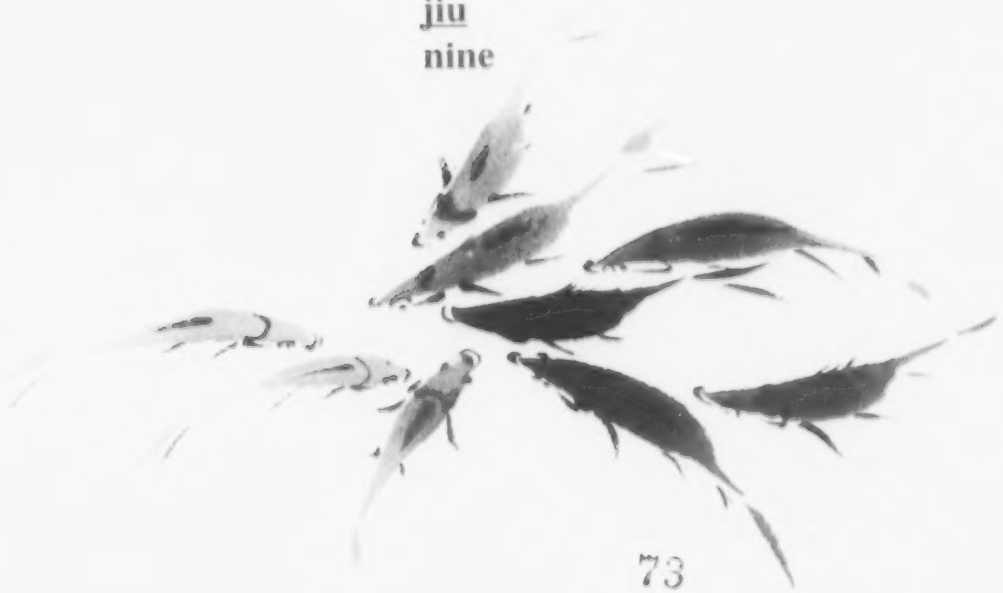

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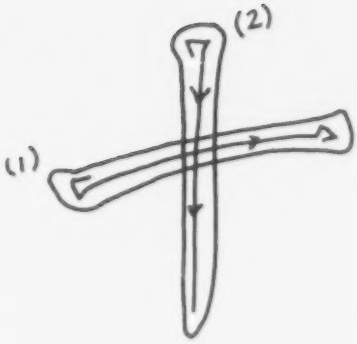

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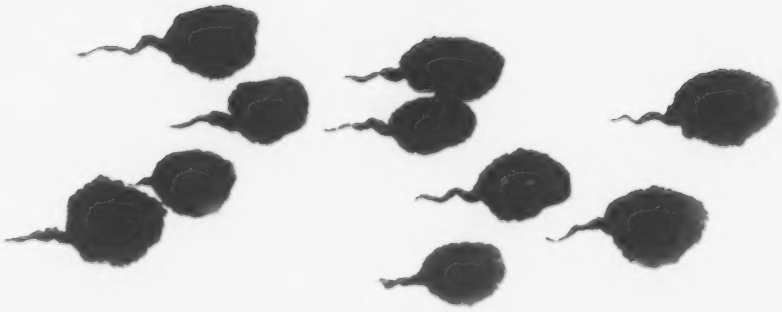

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Lesson 9. Chinese Poetry

Objectives

1. Students will identify imagery used in examples of Chinese poetry.
2. Students will compose their own poem using imagery and write them using several Chinese characters.
3. Students will demonstrate their recognition of Chinese characters by reading one another's poems.

Time required: 45 minutes

Materials:

HANDOUT F - "Chinese Characters"
HANDOUT G - "Two Chinese Poems" (Reading)
Sheets of paper: newsprint, construction paper, or butcher paper, at least 24" x 36"
Wide-tip felt markers, rulers, pencils, stamp pads (if desired)
Seals from Lesson 4, if possible
Slide #10: "Winter Landscape" projector, screen (if desired)
Cassette tape and cassette player

Procedure

Introduction for the students

How did Chinese scholars like to combine poetry and painting? Recall the use of imagery in the poem with Slide 10.

Activity

1. Distribute HANDOUT G and have students take turns reading poems aloud to the class.

2. Discuss the use of imagery and have students point out examples. How does the poet create a picture in your mind? What do you see? What do you hear? Which image or mental picture is the most vivid? Which poem creates a mood of stillness? Which one creates a sense of movement? (In the second poem, "stars drooping" refers to their movement across the sky during the night, while "moon rushing" refers to the reflection of the moon in the river.)

3. What role do people have in these poems--do you picture any people in your mind? What about the poet himself? Point out that the poet does not call attention to himself, does not say "I saw . . ." or "I felt . . ."

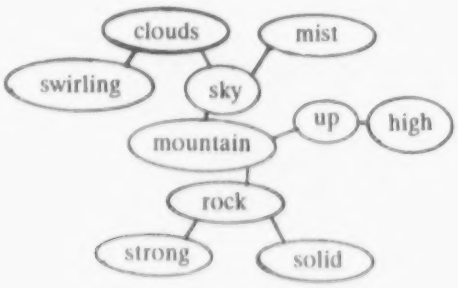
4. Tell students that they will be writing their own poems using imagery. The poems will be four lines long. There are no requirements for number of syllables, meter, or rhyme. Using HANDOUT F have students choose at least two words they will use in their poem (they can use as many more as they like).

5. To get students started in their writing, you may wish to use one of these two methods:

Working with the class as a group, develop a word cache by listing words that create imagery on the blackboard. Begin by asking students for examples of words from the reading and handouts; then continue with words they think of themselves.

Have students work individually to develop word-clusters. Ask students to choose one word from the handouts, write it in the center of a piece of paper, and draw a circle around it. They continue by writing down words as they come into their minds, and circling them. Words that seem connected in meaning can have connecting lines drawn between them. If a new word is closely connected to a word already on the paper, write it nearby. If the word is not closely connected, but begins a new line of thought, write it in a corner or far area of the paper and draw a line back to the center word. Continue until you have developed several clusters.

for example:



To demonstrate the procedure, you may wish to do an example on the overhead projector with the class as a group before having students do the exercise alone.

6. Allow time for students to write their own poems. You may wish to play the cassette tape of Chinese music while students write. After they have written their poems on notebook paper, have students copy their poems onto the large sheets of paper, using felt pens. They should begin by drawing four guidelines across the paper using ruler and pencil. As they copy their poems, they will write the words they have chosen from the handouts in the form of Chinese characters. Complete the page by stamping with the seals.

7. Have students turn in their pages. Then ask students one at a time to the front of the class to read another student's poem aloud while holding the paper for all to see. The class will assist if the person reading does not recognize a character.

Questions for conclusion and evaluation

Using a few examples from the students' work, discuss how the poems use imagery. Ask students to close their eyes while they listen to the poem and visualize what they hear.

What did their mental picture look like? Any colors? Any sounds? What different mental pictures did people create while listening to the same poem?

Did any of the students' poems use the same word as a central image? If so, compare the results. Do the poems create a similar overall image?

Background information for teachers

On HANDOUT G, the poem by Wang Wei is from James Liu, *The Art of Chinese Poetry*. Chicago: 1962, p. 41. The poem by Du Fu is also from Liu, p. 149.

HANDOUT G

Reading: Two Chinese Poems

On the empty mountains no one can be seen,
But human voices are heard to resound.
The reflected sunlight pierces the deep forest
And falls again upon the mossy ground.
- Wang Wei

The stars drooping, the wild plain vast;
The moon rushing, the great river flows.
- Du Fu, *Expressing His Thoughts While Traveling At Night*

Section III: The Chinese Scholar's View of Nature

Lesson 10. Views of Nature in Painting: Slide Observation and Discussion

Objectives

1. Students will recognize some of the aesthetic choices made by scholars in their daily lives.
2. Students will compare the use of brushstrokes in calligraphy and painting, reviewing the visual elements of line, shape, and pattern.
3. Students will observe and identify methods used by Chinese artists for organization of space and creation of distance.
4. Students will compare compositions using the formats of the hanging scroll, fan painting, handscroll, and album.

Time required: 20 minutes
Materials:
Slides 11-16
Projector
Screen
HANDOUT E - "Brushstrokes"

Procedure

Introduction for the students
When was the last time you visited a park? Why do we have parks in the city? Have you ever gone out of town to walk in the mountains or by a lake?

Chinese scholars often worked in the city but preferred to be in the country, to observe nature. They spent as much of their free time as possible in pavilions in the country or in gardens.

Activity

Slide 11. Dr. Sun Yat-Sen Classical Chinese Garden
Vancouver, British Columbia

Here you have a view out of the window of a scholar's studio into the scholar's courtyard and garden. What do you see in this garden? How is

it different from other gardens you have seen? The Chinese scholar always wanted to find four things in a garden: water, stone, plants (such as bamboo, pines, and banana trees in southern gardens), and architecture (such as a pavilion). The arrangement of these four essential elements in a garden was considered an art in itself. Just as the scholar paid much attention to the selection of objects for his studio, the selection of items for a garden was also important. For instance, the right rock was so highly regarded that it might have been brought from hundreds of miles away.

What do you notice about the rocks in this garden?

> The large rock is an odd shape and has holes carved into it. The holes are carved to suggest shapes of clouds and mountains.

The garden was a place for the scholar to observe nature, write poetry, and paint. The scholar also went out into the country where, ideally, he had a pavilion in a spot chosen for its view of water, rocks, plants, and mountains.

Slide 12. River Landscape with Towering Mountains
Wen Boren (1502-1575)
Ming dynasty, 1561
Hanging scroll, ink and light color on paper

This scroll was made to hang on a wall, so it is tall (unlike the wide handscrolls).

Do mountains really look like this? The artist is more interested in showing his ideas about mountains than what they actually look like.

Discuss the composition of the painting using the following questions:

Where do you feel you are standing as you look at this painting? On the ground at the bottom under one of the trees? Up high in the air? On top of another mountain peak?

How does the artist divide the **space** into low, middle, and high ground?

> Water separates the near area from the distant. The artist creates distance by placing far-away mountains high on the page, and by using fainter color with less detail.

How does the artist lead your eye up the mountains?

The repeated curving **pattern** of the rock outcroppings lined with trees draws your eye up the scroll to the top of the mountains.

Slide 13. The Lanting Pavilion
Chen Fu
Ming dynasty, 1612
Fan-shaped album, ink and color on paper

This painting is done in the format of a fan.

How does the artist fit the scene into this format?

The space seems to curve around, like the shape of the fan.

How does the artist divide the **space**?

The river and clumps of trees divide the space into small areas, like cells. The artist fills the space, rather than using a lot of empty space.

Where do you feel you are looking from? Do you feel as if you are bathing in the river near the figures? Or are you looking from up in the air?

Slide 14. Detail of above

Slide 15. Spring Morning in the Island of the Immortals (detail)
Wang Jianzhang (fl. 1628-50)
Ming dynasty, 1638
Handscroll, ink and color on gold treated paper

One looks at only a section of this long handscroll at a time.

Where do you feel you are looking from? How does the artist divide the **space**?

It is not divided into low, middle, and high ground, but it is divided vertically by the lines of the cliffs. It is also divided by the contrast of positive and negative space between the cliffs and the mist. This artist uses more empty space than we found in the previous two paintings.

How does this artist use **color**?

The blues and greens are brighter, more intense than those in the previous paintings.

Slide 16. Landscape Shao Mi (active 1620-60)
Ming dynasty, 1638
Leaf from album, one of 12 leaves, ink and light color on paper

This painting is one leaf, or page, from an album of 12 paintings.

Where do you feel you are looking from?

How does the artist organize the **space**?

The composition uses the rocks and mountain ridges to make a circle. The artist leads your eye into the center of the circle using the line of trees to the left. In this example, he fills the space rather than using a lot of empty space.

Again, the artist creates distance with the mountain peaks at the top of the page. Do you feel you are looking at as vast a distance as in the previous painting?

As you remember, scholars often combined calligraphy, and painting in one scroll. The brushstrokes they practiced for calligraphy were also used for painting. Look again at HANDOUT E - "Brushstrokes." How might you use these brushstrokes in painting? Which would you use for making leaves, stems, rocks, water? Recall making the "brushstrokes in the air" while you looked at the calligraphy -- now try it with the painting. Choose one section of the painting, such as one tree or one rock. Demonstrate where you would start and how you would make your brushstrokes.

Questions for conclusion and evaluation

What are some of the different ways that the artists organized their compositions? Think of format, division of space, and creation of distance. Which painting makes you feel as if you can see farthest into the distance?

Look again at Slide 12, the hanging scroll. Imagine that you are in the mountains yourself, looking at this scenery. You are painting this landscape but on a handscroll instead of a hanging scroll. In what ways will it look different from this painting? Will you include parts of the scenery that you don't see here? Will you leave parts of this scenery out? Will you organize your composition in a different way?

Look again at Slide 15, the handscroll, and imagine that you are painting this scene as a hanging scroll. Again, how will it be different from this painting? Will you add anything that you don't see here? Will you leave anything out? Will you organize your composition in a different way?

Background information for teachers

The Dr. Sun Yat-Sen Classical Chinese Garden is located at 578 Carroll Street, Vancouver, British Columbia, Canada, V6B 2JB. Chinese artisans created this Ming-dynasty garden from man-made and natural elements imported from Suzhou, the premier garden city of China. For information call (604) 689-7133.

Lesson 11. Views on Nature in Chinese Philosophy

Objectives

1. Students will identify views on nature in excerpts of Chinese philosophical writing.
2. Students will relate views in philosophy to depictions of nature in Chinese landscape painting.

Time required: 20 minutes

Materials:

Slides 13-16
Projector
Screen
HANDOUT H - "Views on Nature in Chinese Philosophy" (Reading)

Procedure

Introduction for the students

How do people learn about nature? List some of the ways that students have learned about nature, such as reading and watching television, and continue until someone mentions something they have learned through their own experience and observation. To learn something new requires careful observation. Can you learn something in one day through observation? To really learn about nature, you have to observe changes that happen over time, and in different places. For example, you might observe changes during different seasons, or changes in the way a plant grows in different climates or different altitudes.

The Chinese scholar was influenced by a philosophy known as Daoism. According to this philosophy, the universe is governed by a mysterious principle called the Dao, and one can gain wisdom and knowledge by observing the Dao at work in nature. The principles of Daoism are given in a book called the Dao De Jing, written by a figure named Lao Ci whose exploits have become legend.

Activity

1. Distribute HANDOUT H. Have students take turns reading aloud while others read along silently.

2. Ask students where a person should look to see the Dao. Why do Daoists believe it is wrong to tamper with the world, to do things that are not acccording to the laws of nature?

3. Look again at Slides 12-15, this time looking for people or evidence that people were in these places.

   Slide 12: Do you see any people or evidence of people in this painting? There are only a couple of very small houses on a mountainside.

   Slide 13: Several small figures can be seen along the river.

   Slide 14: Houses are painted in the mist.

   Slide 15: A house is included in this painting.

Questions for conclusion and evaluation

How do the artists use contrast between the people and the landscape? The people and houses are not obtrusive; they blend in with the environment. How do these artists use scale (size of one form compared to another) to comment on the importance of people? The people and their houses are small in the vastness of the landscape.

If you decided to follow the philosophy of Daoism, where would you want to live? In the city or outside of the city? What kind of place would you look for to build your house? What kind of house would you want to live in?

HANDOUT H

Reading: Views on Nature in Chinese Philosophy

"Dao can be talked about, but not the Eternal Dao.
Names can be named, but not the Eternal Name.

As the origin of heaven-and-earth, it is nameless.
As "the Mother" of all things, it is nameable.

So, as ever hidden, we should look at its inner essence:
As always manifest, we should look at its outer aspects."

(from Chapter 1, Dao De Jing)

"Does anyone want to take the world and do what he wants with it?
I do not see how he can succeed.

The world is a sacred vessel, which must not be tampered with or grabbed after.

To tamper with it is to spoil it, and to grasp it is to lose it.

(from Chapter 29, Dao De Jing)

Lesson 12. Forms from a Few Brushstrokes

Objective
Students will experiment with creating forms with a few brushstrokes, using line, shape, and value.

Time required: 30 minutes
Materials:

Newsprint or white paper (several sheets per student)
Containers for mixing (if using ink rather than watercolors)
Water
Ink or black watercolor paint
Collection of outdoor items such as stones, leaves, branches, flowers, or driftwood to work from (at least 9-10 items)
Slides 14 and 15, projector, screen
HANDOUT J - "Brush painting"

Procedure

Introduction for the students
Discuss the concept of creating forms using few brushstrokes. Look again at Slides 14 and 15. How do the artists create rocks? trees? sky? mist? mountains? Ask students if any have ever done gesture drawings. What were they able to communicate in their drawings using just a few lines? Explain that today students will experiment with creating shapes using just a few brushstrokes. (They are not creating a finished work of art, but trying out techniques.)

Activity

1. Distribute brushes, ink or watercolors, containers, water, and paper. Divide the class into three groups, to work from the three pages of HANDOUT J. Remind students that as in calligraphy, they should not try to go over, or correct, a brushstroke. Allow time to experiment with creating these forms using the number of brushstrokes specified in the overlays. Then explain that students will try creating their own forms using just a few brushstrokes.

2. Have students choose from a selection of rocks, leaves, and branches in the classroom to work from. Each of the three groups may choose three items to work from in their area.

3. Ask students to choose one of the items to paint first. Explain that students can use 15 brushstrokes to create that form. Remind students that as in HANDOUT J, they can use a brushstroke to create a shape, rather than to outline a shape. Remind them to use the water to mix lighter and darker values. Ask them to visualize first how they will paint their form in 15 brushstrokes, then allow two to three minutes for completion.

4. This time, repeat the form and use 10 brushstrokes. Repeat the form once again, using 5 brushstrokes.

5. You may wish to repeat this exercise several times, choosing different forms each time.

Questions for conclusion and evaluation

Share the results in the classroom.

What different shapes of brushstrokes did they use?

How much contrast in value did they use?

What was left out as the number of brushstrokes was reduced?

What happened to the form as the number of brushstrokes was reduced?

How would you paint an entire tree without painting each individual leaf?

How would you paint a forest without painting each leaf on each individual tree?

Lesson 13. Create a Hanging Scroll

Objectives

1. Students will compare techniques of Chinese and American landscape painting.
2. Students will create their own compositions including a landscape and calligraphy in a scroll format.

Time required: one hour on each of two days

Materials:

White paper, at least 14" x 17"
Black ink or black watercolor paint
Soft round brushes with a point
Containers for water and mixing values of ink or paint
HANDOUT F - "Chinese Characters"
Seals from Lesson 4 and red ink, if possible
If it is not possible to paint outdoors, have ready a picture file of photographs of landscapes and outdoor scenery (choose examples without people)
Wallpaper samples (or wrapping paper) that are larger than the paper
Glue, Wooden dowels, String

Procedure

Introduction for the students

1. Show examples of 19th-century American landscape oil painting from reproductions or books (you might wish to use examples by Alfred Bierstadt, painters from the Hudson River Valley School, etc.)

2. Identify aspects of nature included in the landscape paintings, such as mountains, sky, lakes, trees. Are people included?

3. Discuss the techniques used to create foreground and distance:
   Scale- things in the foreground are large, things in distance are smaller

   Overlapping- shapes overlap when one is behind the other

   Color and Value- forms appear brighter and stronger in the foreground and become lighter and less intense in the background

4. Compare these techniques with those in the Chinese paintings, especially Slides 12 and 15. The Chinese artist also uses the techniques of scale, overlapping, and value. Now identify the differences.

What about the **point of view**? In looking at the Chinese paintings, you feel you are looking from up in the air. Is this true in the American paintings?

What about the division of **space**? Do the American paintings use negative space? Is there a clear division between low, middle, and high ground in the American paintings? Are forms in the distance placed as high on the canvas in the American paintings?

How do the different paintings show detail?

In looking at Chinese painting, one is aware of individual brushstrokes. Is this true of the American paintings? Looking at Chinese painting, one imagines the movement of the artist's hand--it is gestural. Is this true of the American painting? Which artist can change the image while he works? Which is more spontaneous?

Variation for Introduction
Divide the class into two groups and ask members of one group to discuss and record their observations of the American painting, the other group to do the same of the Chinese painting. A spokesperson from each group reports observations to the other group. The class as a whole then brainstorms the differences between the two types of paintings.

Activity

1. Assign students to create a handscroll combining landscape painting and calligraphy. If possible, move outside for the landscape portion. (Otherwise, have photographs available from books, postcards, or calendars of landscapes and outdoor scenery. Allow students to look at all the examples, and then put them away before they begin painting.)

2. Ask students to plan their landscape first. How will they use their paper? What areas will they leave blank? Where will they fill in the calligraphy afterwards? Where will they place forms that are near and forms that are distant? REMIND STUDENTS TO USE THEIR PAPER IN A VERTICAL FORMAT, SO THAT IT IS TALLER

THAN IT IS WIDE. Mix a very pale gray ink or paint to outline the major areas of the painting.

3. Mixing values with the black ink or watercolors, students complete their landscapes. Remind students of the qualities of line achieved in lesson 7, and how few brushstrokes are necessary to include the elements of their landscape, as in lesson 12. When paintings are completed, set them aside to dry for the second day.

Second day:

4. After students have gotten out their landscape paintings, ask them to choose a few characters from HANDOUT F to include in calligraphy in with their paintings. Plan how the characters will be arranged on the page, and how they will demonstrate the same variety of line achieved in the painting.

5. Stamp the scroll using seals from Lesson Four.

6. To mount the scroll, cut the wallpaper so that when the painting is centered on it there is a narrow border on the sides and a wider border on the top and bottom. See the diagram below for some of the patterns used in mounting scrolls. Glue the top and bottom ends of the wallpaper to wooden dowels that extend an inch beyond either side of the wallpaper. Glue the paper to the wallpaper, centering it carefully. Attach a string to each end of the wooden dowel on top for hanging.

   Variation: Students may wish to prepare their own decorated papers for mounting the scrolls, using eraser prints or other methods.

Variation

Time required: one hour

Materials: same as above, but substitute HANDOUT J and outdoor items such as rocks, branches, and flowers for the picture file of landscapes

Activity

1. Explain to students that they will create a composition that combines a natural form with calligraphy and that can be mounted as a scroll.

Ask them to choose an outdoor item to work from first, and then choose one or more characters to use with it.

2. Ask students to visualize their compositions before beginning to paint. How will they use their paper? What areas will they leave blank? Where will they place the characters in calligraphy? Remind students to use their paper in a vertical format, so that it is taller than it is wide.

3. Mixing values with the ink or watercolors, students complete their forms from nature first. They can then add the calligraphy to the page, thinking about how to demonstrate the variety of line, shape, and value achieved in the form.

4. Stamp the page using seals from Lesson 4. Mount as described above in step 6.

Questions for conclusion and evaluation

Display the students' work.

What elements did they include in their landscapes?

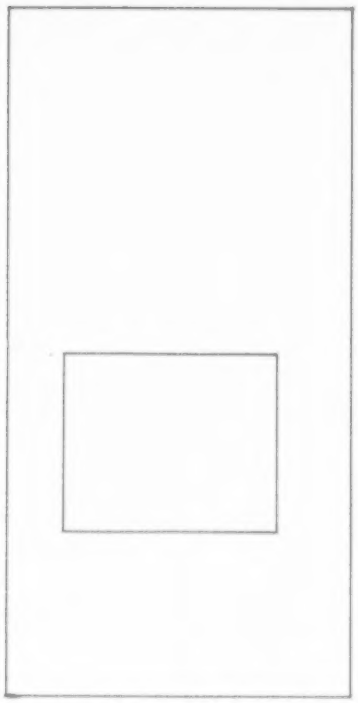
Ask them to compare the compositions.

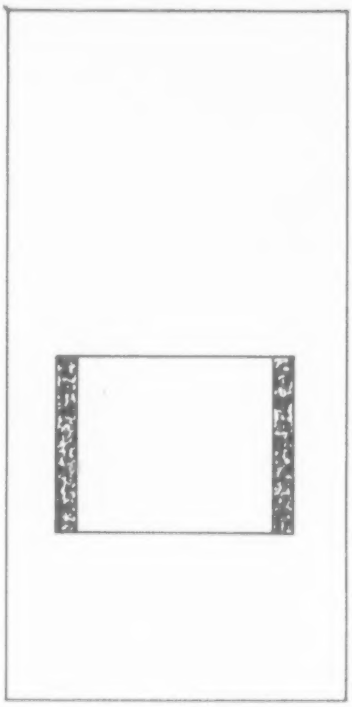
How did they organize the space? How did they achieve unity and variety with the calligraphy and painting?

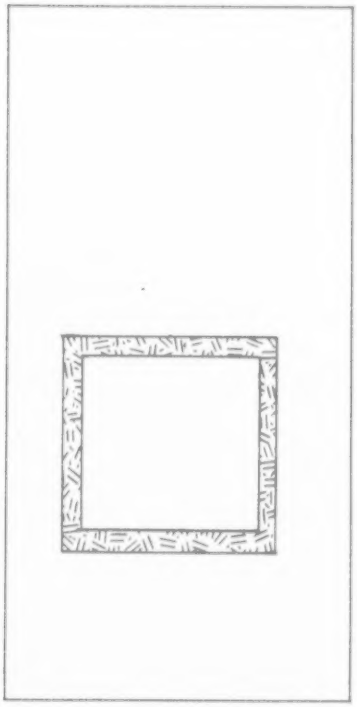
Ask them to interpret the paintings.

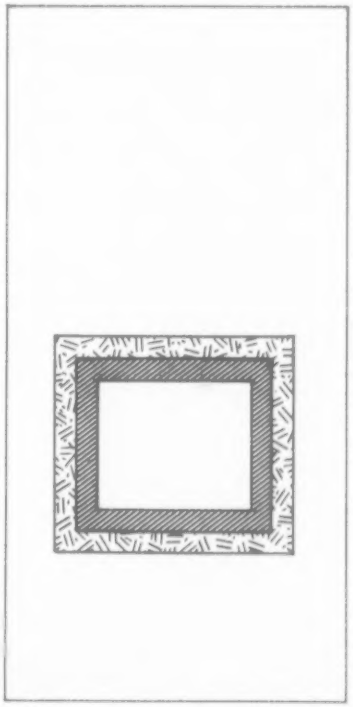
If you were to add a short comment to one of these paintings as the Chinese scholar did, what would you say?

Mounting Hanging Scrolls









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Section IV. Slide List

1. Literati Painting Banana Leaf
   China, Qing dynasty, 18th century
   Woodblock print
   Eugene Fuller Memorial Collection

2. Inkstick with Pearl
   Mark of the Yongle (1404-24)
   China, Qing dynasty, reign of Kangxi (1662-1722)
   Eugene Fuller Memorial Collection, 38.15

3. Ink Stone and Box
   China, Qing dynasty, 18th century
   Slate and boxwood veneer
   Eugene Fuller Memorial Collection, 53.32

4. Left to right:

   Brush pot
   China, Qing dynasty, 18th-19th century
   Carved bamboo
   Private collection

   Pair of cups
   China, Qing dynasty, 18th century
   Yixing ware, stoneware with "orange peel" texture
   Eugene Fuller Memorial Collection, 58.15

   Teapot in form of gourd
   China, Ming dynasty, dated 1596
   Yixing ware, stoneware with "orange peel" texture, signed Shi Dabin
   Eugene Fuller Memorial Collection, 61.114

   Water dropper
   China, Qing dynasty, 18th century
   Yixing ware, stoneware
   Private collection

(far right)
Water dropper in form of prunus branch
China, Ming dynasty, late 16th-early 17th century
Yixing ware, stoneware
Eugene Fuller Memorial Collection, 49.110

5. Seal with Impression
Jade

6. Brush Rest
China, Ming dynasty, mark and reign of the Wanli emperor, (1573-1619)
Blue and white porcelain
Eugene Fuller Memorial Collection, 51.86

7. Mr. Huang, Calligrapher
Demonstration at Seattle Art Museum, Chinese New Year Celebration
February 16, 1985

8. Calligraphy
Shao Mi (active 1620-60)
China, Ming dynasty, 1638
Leaf 11 from album, one of 12 leaves, ink on paper
Eugene Fuller Memorial Collection, 70.18

9. Winter Landscape (detail of calligraphy)
In the style of Chen Jiru (1558-1639)
China, Ming dynasty, 17th century
Handscroll, ink on paper
Eugene Fuller Memorial Collection, 52.44

10. Winter Landscape (detail of painting)
In the style of Chen Jiru (1558-1639)
China, Ming dynasty, 17th century
Handscroll, ink on paper
Eugene Fuller Memorial Collection, 52.44

11. Scholar's Courtyard
Dr. Sun Yat-Sen Classical Chinese Garden
Vancouver, British Columbia

12. River Landscape with Towering Mountains
Wen Boren (1502-1575)
China, Ming dynasty, 1561
Hanging scroll, ink and light color on paper
Eugene Fuller Memorial Collection, 51.133

13. The Lanting Pavilion
Chen Fu
China, Ming dynasty, 1612
Fan-shaped album, ink and color on paper
Eugene Fuller Memorial Collection, 52.138

14. Detail of above

15. Spring Morning in the Island of the Immortals (detail)
Wang Jianzhang (fl. 1628-50)
China, Ming dynasty, 1638
Handscroll, ink and color on gold treated paper
Gift of Mrs. John C. Atwood, Jr., 51.134

16. Landscapes
Shao Mi (active 1620-60)
China, Ming dynasty, 1638
Leaf from album, one of 12 leaves, ink and light color on paper
Eugene Fuller Memorial Collection, 70.18.4

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Pinyin Pronunciation

Initial Sounds

Pinyin Symbol	Approximate Sound	Pinyin Symbol	Approximate Sound
b*	bay	q**	cheer
p	pay	x	she
m	may	zh***	judge
f	fair	ch***	church
d*	day	sh***	shirt
t	take	r	leisure
n	nose	z	adds
l	low	c	seats
g*	gate	s	say
k	kite	y	yea
h	hay	w	way
j**	jeer		

Final Sounds

Pinyin Symbol	Approximate Sound	Pinyin Symbol	Approximate Sound
a	father	iao	meow
o	saw	iu	feud
e	ugh	ian	yen
i	see	in	in
u	rude	iang	ee + young
u	German u	ing	sing
er	hurt	iong	u + young
ai	aisle	ua	Guam
ei	eight	uei	way
ao	now	un	went
ou	soul	uang	oo + ang
an	ah + n	ueng	oo + eng
en	under	ue	u + eh
ang	ah + ng	uan	u + ahn
eng	sung	un	u + n
ong	doe + ng	uai	wife
ia	Asia	ui	we
ie	yes	uan	one

* These are devoiced, meaning the vocal cords do not vibrate.

** These are palatal sounds, meaning the tip of the tongue touches the hard palate.

*** These are retroflex sounds, meaning the tip of the tongue is slightly curled against the palate.

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SPICE: The Bay Area China Education Project, Stanford University.
Denver, CO: Center for Teaching International Relations, 1980.

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